Amusement News and Stage Door Chat for the Playgoer

No More Boudoir Plays For Johnny Cumberland; At Least, He Says So has been from its inception hung upon

If World's a Joke,

Make It a Good One,

Said Shaw to Tolstoy

In connection with the Theater Guild's production of Tolstoy's drama, "The Power of Darkness," there is recalled a letter from Bernard Shaw to Count Tolstoy in 1909, which brought down upon the English playwight's head the wrath of Tolstoy, who regarded a characteristic Shavian sentence about the Deity as irreverent and in bad taste. Aylmer Maude, in his "Tife of Tolstoy," says:

"He said that Shaw is original and many of his sayings are quite admirable and deserve to become quotations, but he has the defect of wishing to be original and to take his readers by surprise."

Tolstoy was much interested in the plot of "The Showing Up of Blanco Posnet," which Mr. Maude detailed to

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plot of "The Showing Up of Blanco Posnet," which Mr. Maude detailed to him, and when Mr. Maude returned to England he told Shaw about it and sent Tolstoy the play, with a letter, in which he said, in part:

"It is, if I may say so, the sort of play that you do extraordinary well. I remember nothing in the whole range of drama that fascinated me more than the old soldier in your 'Power of Darkness.' One of the things that struck me in the play was the feeling that the preaching of the old man, right as he was, could never be of any use—that it could only anger his son and rub the last grain of self-respect out of him. But what the pious and good father could not do the old ruscal of a soldier did as if he was the voice of God. To me, that scene where the two drunkards are wallowing in the straw, and the older rascal lifts the younger one above his cowardice and his selfishness, has an intensity of effect that no merely romantic scene could possibly attain; and in 'Blanco Posnet.' I have exploited in my own fashion this mine of dramatic material, which you were the first to open up to modern playwrights.

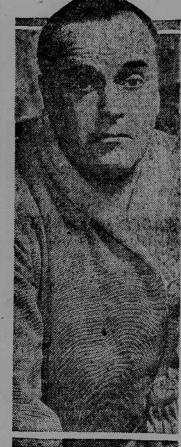
"I will not pretend that its mere

the first to open up to modern playwrights.

"I will not pretend that its mere theatrical effectiveness was the beginning and end of its attractiveness for me. I am not an 'art-for-art's-sake' man, and would not lift my finger to produce a work of art if I thought there was nothing more than that in it. It had always been clear to me that the ordinary methods of inculcating honorable conduct are not merely failures, but—still worse—they actually drive all generous and imaginative persons into a daredevil defiance of them."

The rest of the letter dealt with have idea of a God whe is trying, the same right in the world, and it concluded with the words: "Suppose the world work easy one of God's jokes,"

The professional life of Percy Ames a curious framework of coincidence



In "My Lady Friends"



Theresa Maxwell Conover

Percy Ames, Old Dear, Is Creature of Chance In the Theatrical World



Soon to Appear Again With Eugene O'Brien



Just then his cue came, and with the agility of a schoolboy he bounded to the stage and capered about in a dance with a young French maid, to the delight of the audience. He bounced off the stage into the wings again with a smile on his expressive face, and continued on the advance of the theater. As much progress has been made in the lighting effects of the stage, Mr. Ferguson said, as in any other department.



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How Frederick Landis Happened to Originate Famous "Copperhead"

When Frederick Landis first began the story "The Glory of His Country," which, as "The Copperhead," a Paramount special with Lionel Barrymore

a newspaper correspondent in Washington before that office was removed to the present Executive building, and on my reading of 'The Great Emancipator'

Helen Westley Would · Play No Part Longer Than Six Short Weeks

pany will present to Brooklyn play-goers this week. It has catchy music, comedy, sentiment and not a few situations of tense dramatic in-terest Mr. Coburn will be seen as Old Bill, Mrs. Coburn as Victoire, Charles MacNaughton as Bert and Colin Campbell as Alf.

MAJESTIC—"Somebody's Sweetheart," one of Arthur Hammerstein's musical comedies, goes to Brooklyn with William Kent, Louise Allen, John Dunsmuir, Eva Fallon, Ardelle Cleaves, Howard Marsh, Albert Sackett, Edith Benjar, Mabel Taylor, Eugene Redding and Royal Cutter in the Cast. SHUBERT-CRESCENT-Oliver Moros-

co's "Civilian Ciothes," by Thompson Buchanan, will have the original Manhattan cast, including Thurston Hall as Captain Sam McGinnis and Olive Tell. ORPHEUM-Irene Franklin will make

her first Brooklyn appearance in many months. The supporting bill will be "Flashes," "Ye Song Shop," Fallon and Brown, Joe Cook, Libonati, "Columbia and Victor," Lucy Gillett, and the news pictorial. BUSHWICK-Alice Lloyd heads a bill which includes George MacFarlane,

In "The Magic Melody"



Charles Purcell

Brooklyn, Burlesque

And Outlying Houses

MONTAUK—"The Better 'Ole" is the play which Mr. and Mrs. Coburn and their entire original New York company will present to Brooklyn play
The Brooklyn and Mrs. Coburn and their entire original New York company will present to Brooklyn play
Cast.

Jean Adair & Co., "Puppy Love," June and Sauvain, Vera Sabine & Co., Delmar & Kolb, and the news pictorial.

SHUBERT-RIVIERA—Charlotte Greenwood in "Linger Longer Letty" will be the attraction for the week direct from the Fulton with the same cast.

cast.

COLUMBIA—"They're at It Again," a new burlesque in two acts, will be presented by the Social Maids Company this week. It relates the experiences of a company of moving picture players in their efforts to accomplish something of a sensational kind. The company includes Bluch Landolf, pantomimist, formerly at the Hippodrome. Others in the cast are ina Hayward, Ben Small, Grace Fletcher. Frank (Bud) Williamson, Alfred De Loraine, Addie Williamson, Lea Joelet and Tom Barrett. Vaudeville specialities and musical features are introduced. are introduced.

Helen Hayes to Play "Bab," By Mary Roberts Rinehart

Helen Hayes, the adolescent Com Wheeler in Booth Tarkington's "Clarence" at the Hudson, is to have unusual opportunity before the season ends to display her expanding talents in two other rôles which vary widely George C. Tyler, under whose management Miss Hayes has been for three years, has planned the two new ven-

tures.

Before spring is under way Miss
Hayes will be presented at the Hellis
Street Theater, Boston, in a dramatization of Mary Roberts Rinehart's "Bab'
stories made by Edward Childs Car
penter, author of "The Cinderella
Man."

Man."
At a series of matinees during the "Bab" engagement Miss Hayes will create the leading rôle in a play by Eugene O'Neill, "The Straw." Mr. Tyler has also arranged to present sea play from his pen entitled "Chris." The Straw" is a tragic play and the central rôle provides opportunities for emotional acting.

Fokine Again To-night Michel Fokine, creator of the Ballet

Russe, has arranged a program consisting entirely of ballets which he composed for his appearance with Vers Fokina at the Hippodrome this evening. Mme. Fokina will repeat "The Dying Swan," which was her most popular individual number at the Metrepolitan. M. Fokine will repeat "Bacchus," in which he made his best impression on that occasion. The new numbers consist of a mazurka to the music of Chopin, the valse from "La Sylphides Ballet" and a mazurka to the music of Delibes. Trold Volument of Delibes.